



Email: storefront@worldnet.att.net

Project Description **Annette Meyer "BODYWRAPPInc."**

StoreFront for Art & Architecture will present the work of Annette Meyer entitled "BODYWRAPPInc." from the 6th of May to 13th of June, 1998. For this exhibition, Ms. Meyer will present her latest work which is comprised of one hundred "business" suits made from disposable plastic packaging. In our gallery space, Ms. Meyer will hang these suits on suspended pink wires that reach from the ceiling to the floor. The floor itself will be painted pink. This unique presentation asks the viewer to consider these suits in a different context: rather than viewing them solely as "fashion" placed in a more conventional, consumer-driver presentation, it posits the possibility, by their presentation in a more art and architectural context, to consider the boundaries between art and fashion. Moreover, it asks the viewer to consider the relationship between object and architectural space.

The packaging has been selected from three separate continents: Europe, Asia and the Americas. Symbolically the selection from different continents emphasizes the cultural and social differences as well as the similarities. Conceptually, the idea of using packaging material that is meant to be discarded, raises the possibility, for the fashion industry as well as for consumers, to consider their relationship to waste, and by extension, the environment. The clothes have a highly tactile, visual and auditive quality. By moving and touching the material, sound is created. By using this material for the production of clothing, the material becomes a functional product itself. The material is endowed with a new meaning and the graphic informative is altered from a pattern of the product's original visual signals and images, into a new one reflecting cultural information and signals.

For the opening, fifty suits will be hanging and fifty models will travel from their homes through the city via subway, taxi, bus or walking, into StoreFront wearing their suits. There will be "supermarket" music playing in the background composed by dj Toru Yamanaka from Kyoto, Japan. In this manner, StoreFront's space is converted from a purely architectural exhibition space into a consumer space, inverting the relationship and function of StoreFront.



the body

Looking at an exhibition of one hundred of mass production itself, at first glance, a distinguishable pattern of global uniformity. It is packaged in the all time favourite classic modernist production line nightmare. For dual, the unique product from the hands that will only last you one party?

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY. 10012, U.S.A.

fashion installation

opening Wednesday, May 6
6 to 8 pm

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RECYCLING
The disposable packaging originates from
materials from different parts of
the world packaging design



MATERIAL WORLD

By Lynn Yaeger

SUPERMARKET SUITS

Package Deal

You are not an artist. You are just a regular person, dashing into the supermarket for a package of crackers or Fig Newtons or tortillas, taking scant notice of the cerulean blues, jonquil yellows, and red-and-white-checked wrappers that ennoble the boxes around you. At home, you rip open your snack, stuff your face with the contents, and eventually dispose of the whole business in the nearest trash can.

Annette Meyer, on the other hand, sees fashion possibilities lurking in the grocery store aisles. This Danish designer has transformed packaging from three continents—Europe, Asia, and North America—into carefully constructed, perfectly tailored suits. One hundred of them, assembled in an exhibition called bodywrapInc., have traveled to Manhattan and now hang over the pink floor of the Storefront Gallery at 97 Kenmare Street (through June 13).

"The American packaging is the most fragile—it's the worst. Europe is next. The Asian is the best—it's soft plastic, and it'll last through 10 or more wearings," confides Cristina Delgado, the gallery's development director, herself dressed in a Herr's Ketchup Flavored Potato Chip suit. In real life, she says, she'd probably wear just a top with some tight black pants, but today she's resplendent in three pieces: jacket, trousers, and even a clever shirt—half-package, half-cotton—that ties like a halter in back.

Doesn't Annette have to eat a lot of cookies to get enough packages for a single suit? Delgado bursts our bubble: "Actually, she orders it in flat sheets from the manufacturers." The suits make a tiny rustling noise as you walk, something Delgado says Meyer is particularly fond of. The downside of this sartorial bliss is that packaging doesn't really breathe, and the suits cost \$850, a lot of money for a limited amount of wear. (Let's face it: even if they don't rip, how many times can you get away with wearing a Jacob's Cream Crackers ensemble?) Perhaps the safer course is to treat your suit as a work of art and let it stay on its hanger, cheerfully decorating your apartment instead of your physique.



Wrap sheets: Danish artist Annette Meyer's subversive creations



Snack attack: the display of 100 suits at the Storefront Gallery



Cristina Delgado's chip chic

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NY MIRROR



Calamansi ade will pucker you up good for Manila Garden's Tuesday-night pig-out.

COUNTER CULTURE

By Robert Sietsema

EAST MEETS WEST AT 14TH
STREET FILIPINO

Pig and Sugar

With skin like a lime, flesh like a tangerine, and fluorescent green pips, calamansi may be the world's smallest citrus fruit. The largest specimens measure an inch in diameter, yet such is their amazing tartness that four are enough to make calamansi ade (\$2.75). It's the perfect beginning to a meal at Manila Garden, a largely overlooked Philippine restaurant near the corner of First Avenue and 14th Street.

Every Tuesday night an all-you-can-eat buffet features 10 main dishes, rice, appetizers, soup, and dessert for \$13.95. On a recent foray, we sampled tosin, strips of pork cured in sugar, saltpeter, and cherry wine, then stewed in the pickle. Colored an eye-searing red, the meat develops a surreal sweetness while retaining its intensely porky flavor. Further down the row of gleaming receptacles we found paksiw na lechon, a perfectly roasted suckling pig carved so that a crisp swatch of skin adhered to each piece. The recipe could have come from anywhere, except for the odd dipping sauce of sweet-and-sour liver puree. Far less simple than the porcine preparations was ginataang sitaw, a stew of green yard beans and pumpkin thickened with coconut milk. Though tidbits of shrimp and pork meandered in the orange quagmire, the richness of the dish was entirely vegetable.

Open seven years, Manila Garden is a home away from home for Filipino expats, many of whom were recruited to work at neighborhood hospitals like Beth Israel and Joint Diseases over the past two decades. Philippine food is unique in Southeast Asia, partly resulting from four

centuries of Spanish rule. That influence is seen in bistek, a tangy entrée of thin-sliced steak marinated in lemon and soy sauce, then fried with onions. A vinegar-and-salt version is found in the Caribbean and South America. Other Spanish-influenced selections include flan, chicharon, and gambas—an adaptation of the familiar Iberian standard of shrimp fried in olive oil and garlic.

Long before American chefs were modifying Western dishes with Asian flavors, Filipinos were fusing Spanish and Yankee influences with Chinese and Malay. Adobado, the national dish, is a good illustration, utilizing garlic, vinegar, soy sauce, bay leaf, black peppercorns, and crushed chiles to spectacular effect. Adobong pusit features squid, but there are also pork and chicken versions. The recipe was apparently adapted from a Mexican original carried by a Spanish administrator to the Philippines several centuries ago, and Oaxacan cooks still make a related dish, minus the soy sauce.

The foregoing delicacies are also available à la carte, priced from \$7.50 to \$12.50. Curious about the dishes that hadn't appeared on the buffet, I made a couple of non-Tuesday visits to check them out. The escabeche snapper (\$23) was not only pricey, but smothered in a red sauce that tasted like soda pop. Relientong manok (\$9.50), intriguingly described as "boneless baked chicken stuffed with Spanish sausage, ham, pickles, cheese, raisins, and green peas," turned out to be a cold sliced pâté that resembled bland meatloaf. On the plus side, lumpia sariwa (\$5.25) was a delicate crepe filled with julienne vegetables and covered with peanut sauce and fried garlic, while asado bangus soaked milkfish fillet in a piquant broth tangled with rings of yellow onion. Best of all, however, was laing (\$9.50), an olive-drab slurry of fresh taro leaves cooked with coconut milk, fermented shrimp paste, pork tidbits, and hot chiles. Suggesting the humid taste of the jungle, it recalled the culinary contribution of the aboriginal Malay tribes—the food of the Philippines before the Spaniards invaded. **V**

MANILA GARDEN 325 East 14th Street, 777-6314. Open daily 11 a.m. to 11 p.m. MC, Visa, DC. Not wheelchair accessible.